

Base Station



EXHIBITIONS

PLASTIC SOULS



Plastic Souls an artwork on the sonification of plastic waste.

Beaches all over the world are buried under plastic waste, which inspired sound artist Geert-Jan Hobijn to create Plastic Souls: a floating musical instrument entirely made of plastic waste acquired by beachcombing. The waves of the sea will act as the musician of the instrument. The Piksel idea is to invite people from Bergen to make these instruments, and install them off the coast in the sea, so that any wave that rolls to the coast plays the flutes, which thereby takes on the role of a siren and hopefully make people more aware of the disturbing trend of plastic waste on beaches and in oceans and seas.

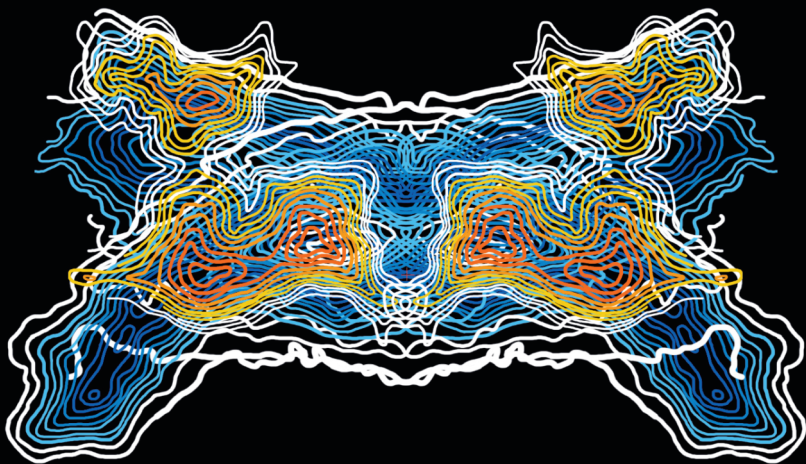
Geert-Jan Hobijn

24 - 26 NOV 12:00 - 18:00
@ The Mill

A VIRTUAL BATHYMETRIC

"A Virtual Bathymetric" is, physically, a series of small faux holographic screens encased in patina copper surrounds that, together, create a 3D rectangular cube through which an image is rear-projected. Over the six sustainably sourced screens, the projected image distorts and takes on a 3D-like appearance, and looks different depending on where you are standing in relation to it. The projected video uses frame-by-frame animation made in javascript to re-create the underwater topographical lines of the sea floor, and sea trade tracings, covering extensive international sea trade routes and controversial fishing areas. The effect of the six screens turns simple animation into 3D topography. "A Virtual Bathymetric" is not your usual room-sized projection mapping or an object, it is indeed less than 1m x 1m x 1m. In being small, it allows the viewer, perhaps even forces, a more intimate connection; a one-on-one interaction with a holographic ocean.

Alinta Krauth



24 - 18:00 NOV 12:00 - 18:00

@ The Mill

SHELL PERFORMANCE

24 - 26 NOV 12:00 - 18:00
@ The Mill



„Shell Performance“ is an installation on three portrait mode monitors/flat TV screens with a minimum diagonal length of 24'' each (see tech rider for details). The software art installation takes its visual aesthetics from ASCII art which constantly reassembles itself based on the content of three different hard drives. The hard drives (which once belonged to the personal computers of unidentified individuals) contain mainstream pornographic images, commercial music as MP3 files as well as personal (sometimes highly sensitive) textual and graphic material,- the data that is fed into the algorithm that exposes it in a completely textual, thus codified way.

The software working itself through the massive amounts of data creates a performative space: the computer performs the software on the basis of the hard drives contents - and the effort is visible as the outcome on the TV screens.

Martin Reiche

How do you create good water for people and for fish?

The Fish and Us solves this problem. It takes either rain water or barely drinkable water from the tap and filters it to drinkable water. Then it takes this water and adds one last step.

For people it adds trace minerals. For fish, such as aquarium fish, it removes ammonium as fish do not take to it very well.

Visitors can have a glass of water, or bring the water making machine to a fish tank and feed the fish fresh water. A mini-

computer displays the service history of the machinery and tells the story of the gold fish it serves, and of the boys who love their goldfish.

Marc R. Böhlen



THE FISH AND US

24 - 18:00 NOV 12:00 - 18:00

@ The Mill

KHZ



Decentralized sculptural media art installation project, critical infrastructure project

Antenna sculptures disguised as landscape art pieces at three or more different sites on the planet serve as a distributed electromagnetic receiver array capable to intercept radio communication and locate its sources. On each antenna site, the electromagnetic range between DC and 200MHz is mapped and a database of visual and auditive samples of the electromagnetic commons is created. A print publication on the results and the underlying theoretical concepts as well as the practical usage scenarios and recipes for re-creation or addition to the array will form the final result of this ongoing artistic research project.

Martin Reiche

24 - 26 NOV 12:00 - 18:00
@ The Mill

24 - 18:00 NOV 12:00 - 18:00
@ PIKSEL Studio 207

Alexandra Cárdenas and David Ogborn



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PLAIN

24 - 26 NOV 12:00 - 18:00
@ The Mill



PLAIN is, according to its authors, an electroacoustic spatial landscape created in real time. The viewer becomes a part of the scene, which can be actively perceived from different perspectives. Therefore, the experience is individual for each viewer. The image is created by minimalistic and abstract elements. The emphasis is put on working with light in space and experimenting with peripheral perception. The sound composition consists of fragments, unconventional acoustic material and sampling, which creates ambient and rhythmical sequences in contrast with the raw digital sounds. Image and sound, the cornerstones of the arising landscape, take up various relative positions in time. They range from harmonic mingling to the creation of opposing polarities.

Jonatán Pastirčák (Pjoni, Isama Zing)
Ján Šičko (DevKid).

ROTATING LIGHTS

'rotating lights' is the second installation of the series 'Noise / Light / Seoul' from the artist Stefan Tiefengraber. A kinetic light installation consisting of five, for Korea very typical, fluorescent lamps that can be found in Korea almost everywhere but are slowly starting to disappear. The artist connects this lamps to a custom-made rotating system. Driven by a motor the lamps start with a very slow movement, the rotating continually speeds up to the maximum rotating rate. After reaching this climax the electricity will turn off - the light goes off and slowly stops spinning. The spectator is left in the dark and now silent space until the lights turn on and start moving again.

These very same technic to produce an experience for the spectators can also be found in the two related works '징 noise #1' and 'ppang / 빵' that are also part of the series 'Noise / Light / Seoul', the artist created in his stays in Seoul / Korea in 2015 and 2016.

Stefan Tiefengraber



24 - 18:00 NOV 12:00 - 18:00

@ The Mill

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Open Source Estrogen explores the various ways that estrogen performs a molecular colonization in our society, bodies, and ecosystems. Estrogen is the most ancient of sex hormones. Therefore the mutagenic effects of environmental (xeno) estrogens disrupt species across all animal taxa, including humans. In response to our collective mutagenesis (becoming alien), the project and installation uses DIY/DIWO laboratory tools and protocols for detecting and extracting xeno-estrogens. Examples include solid phase extraction with cigarette filters, wine-bottle column chromatography, and beer yeast biosensors. We see these tools as a way of detecting & extracting a form of slow violence (biolence).

Mary Tsang, Byron Rich, Paula Pin, Gaia Leandra





The Impossible Box is a interactive controller box. Made from found wood, recycled screws, controllers from old game consoles and other found bits. The box (around 50cm by 40cm by 30cm) and its 32 buttons, switches and joystick, once attached to a

projector, allows the user/player/reader to explore the plunders and terrors of industrial waste, mining machines left for dead, the remains of heavy movement and processes.

The box, when played/pressed is an unruly crowd or an ex-dairy farm valley confused about which direction the nature should grow. It's being lost in the rusted husk of metal machines, and being guided by a stranger whose intentions are clear and unclear, alternating every block. It controls and confuses, arranges and then destroys all manner of poetics texts. Images, sounds, words, movements, arise, grow, knock and explode with the pressing of 32 different buttons and switches. There is a sequence. There are answers inside The Impossible Box. Indeed, within the correct combination of presses and clicks, the appropriate sequence of actions and reactions, there is an answer, a final destination, a masterwork of such splendor and alarmingly wondrous perfection, your heart would hold such gravity, all things would crush into your chest.

And in the most real way it is a box, a handmade wooden box with holes and wires and computing gizmos coughing sequences into a device that spits light onto walls and sound from its hollow heights. And in the most surreal way The Impossible Box is us, our lives, our daily and hourly functions, pressing what needs to be pressed to cross the street, have babies and accumulate cluttering objects.

With all this said, with all these prancing lines shoving words into other words, I am required, required by both laws, real and internal, to preface your reading The Impossible Box with a warning. Every person who truly explores the box, its contents and controls, all those who attempt to find the possibilities inside its wires and algorithms will become entangled.

On the quantum level your being, your electric cells will become entangled with those of others. The Impossible Box will change you, tether you on the quantum level to others who also read and play and explore the box. And I cannot, am not able, to either control the who and where and how the entanglement will transpire, nor can I tell you when it will happen.

But there will be a moment, at some point, after pressing a certain button, after a certain sequence, with poetic texts rushing into your brain, when you will become The Impossible Box. And careful intention is the quickening of the valley fires, and the river is always the safest place to hide.

Jason Nelson

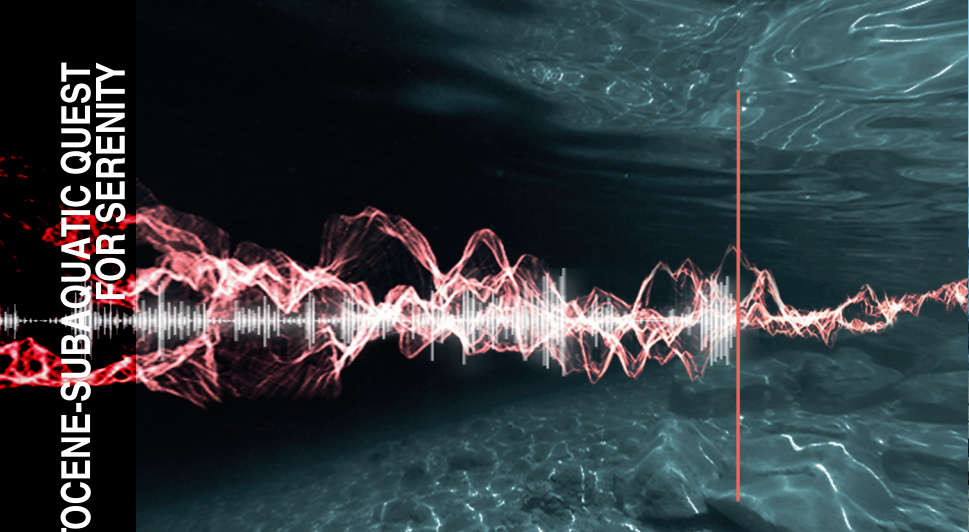
THE IMPOSSIBLE BOX

24 - 18:00 NOV 12:00 - 18:00

@ The Mill

AQUATOCENE-SUBAQUATIC QUEST FOR SERENITY

24 - 26 NOV 12:00 -18:00
@ The Mill



Sound installation OR AV performance with vinyls
»Aquatocene / Subaquatic quest for serenity«
investigates the phenomenon of underwater noise
pollution created by humankind in the seas and
oceans. Over the last few years Robertina has
produced a number of recordings using hydrophones.
Underwater noise effects a great number of marine
life forms who depend on the sub-aquatic sonic
environment to survive. The audio compositions of the
subaquatic soundscape encourages reflection upon the
human impact on the underwater habitat, as well as
on establishing or maintaining safe sound
environments for animals living in the seas, lakes
and rivers.

Robertina Šebjanič



BY THE SEA: CORAL EMPATHY DEVICE

In this journey to the sea, listen in on the conversations between coral and human. The Coral Empathy Device translates corals' experience of human effects on the sea into something human understandable. Liquid to air, coral to human, the Coral Empathy Device is an experiment in interspecies empathy, into subjectivity, into borders, into decentralisation, into the self and the other and the flows in between. Melding bodies, made by the sea.

Kat F Austen

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